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pendent place. For *LYDGATE* was "the father of English Fool literature" (cf. *HERFORD*), and had his own following until he was dethroned by *BRANDT* himself.

The remaining chapters of Part I contain an historical outline and criticism of the origin of the English drama. The beginnings of the miracles or mysteries (for in England the biblical mystery play was never distinguished from the legendary miracle play) are briefly outlined; fuller explanation is given of "the oldest English drama" extant, which bears a distinctly East-Midland stamp—"The Harrowing of Hell"—and of that second oldest, perhaps a generation later, the play of 'Jacob and Esau.' The development of Christmas and Easter plays soon succeeded, to be followed in turn by a combination of both in which the Corpus Christi celebration played an important part.

The Woodkirk plays (Prof. *TEN BRINK* seems to prefer 'Woodkirk' to 'Towneley,' the latter being the name of the family in whose possession the manuscript of the plays long remained) closely resemble those of York; in fact, five plays are almost identical, the differences going to prove that the latter are the older. The variation of the Woodkirk from the York is that of country from city, yet the ethical and æsthetic principles are the same. But in the York plays there is nothing that recalls the pastoral parts of Woodkirk, nothing of that freedom of comic playfulness, and nothing to be compared with the coarseness of the Woodkirk portrayal of Cain.

The Chester plays were strongly influenced from two sides, from East Midland and from Yorkshire. They are less original than the two previous cycles.

Coventry was not only to the Midland, but also to the South of England, what York was to the North. The plays, though dramatic, are less naïve and fresh, which is probably due to their late date. The transition of the miracle play into the morality is next traced, special exposition of the play 'Maria Magdalena' being appended.

Chapter viii returns to *LYDGATE*'s time, and reviews the growth of humanism upon English soil and its historical connection with Italy. Humanism gives rise to a brief

sketch of the rapid growth of the collegiate centres in England.

Chapter ix closes Part I of this second volume. The character of the fifteenth century, the persecution of the Lollards, and *REGINALD PECOCK*'s career form its contents.

This new volume is a valuable contribution to the history of English literature. Prof. *TEN BRINK*'s method is an original one. He seeks to combine external and internal evidence, to give a final criticism rather than a synopsis of the works themselves or a résumé of polemics over their authenticity. It is essentially a history in criticism.

The second part, with its appendix, is already a year late, but its appearance will contribute explanation to Part I, and it is to be hoped that both will soon be translated into English.

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ENGLISH PROSE.

Selections in English Prose from Elizabeth to Victoria (1580-1880). Chosen and arranged by JAMES M. GARNETT. Boston: Ginn & Co. 1892. 8vo, pp. xi, 701.

Its neat appearance, the clear, legible print, and the simple dark-blue binding, at once predispose one in favor of this volume, and a glance at the table of contents strengthens the impression. The book is quite free from the scrappiness usual in such compilations: as but thirty-three of the masters of English prose are represented, the reader is given extracts of from nine to forty pages—in several cases complete essays—in place of the customary morsels. The selections have been reprinted from standard editions; possess intrinsic interest and value; and in general are good specimens of the sober, pedestrian style of their respective authors. They are provided with brief notes, "purposely limited," says Prof. GARNETT, "to explanations of words and allusions that I thought desirable for the student, but not intended to take the place of of the classical, biographical, or verbal dictionary." In these days of over-annotated textbooks, when nothing in the way of research is left for the student, it is as pleasant as it is unusual to find a work that errs, if at all, on the

side of meagreness. By far the greater number of the notes are identifications and translations, not always accurate, of the Latin quotations occurring in the text. As attention is expressly directed to the labor of identifying these, it may not be impertinent to say that in a number of cases, as in the selection from the Earl of Clarendon, the identifications are more apparent than real, the notes adding nothing to the information given in the text.

The book at once challenges comparison with the compilations by SAINTSBURY and GALTON; and Prof. GARNETT feels that some *raison d'être* is needed to justify the appearance of a volume covering essentially the same ground as these well-known works. This justification he finds in the fact that his book has been prepared for a definite, distinct purpose. He says: "I have long wished to use with my class in English Literature Professor Minto's Manual of English Prose Literature, but I thought it useless for students to study the lives of authors and detailed criticisms of their style without having in hand examples of that style of sufficient length to enable the student to form some idea of the justness of the criticism." The extracts in the work named being too brief and fragmentary to be of any practical use, Prof. GARNETT was obliged 'as nobody made the book for him to make it for others—and for himself.' Considering the fact that the book thus purports to be made especially for the student of the historical development of English prose, the reason given for excluding writers earlier than the middle of the reign of Elizabeth is an odd one: "The historical student should extend his studies at least as far back as Wyclif and Chaucer, to see English prose in the making; but the general reader will seldom take up the prose authors before Lyly."

I cannot but think that the book suffers from this attempt at two birds; that the student will miss MANDEVILLE, MORE and LATIMER in addition to the writers named; that the general reader will find a monotony in the subject-matter of the extracts, a narrowness of range that is misleading, and a general flavor of the recitation room and the study. Where the number of extracts is so limited,

three on SHAKESPEARE, five on the drama, five on poets and poetry, and a number more on literary style, are apt to give one a very incorrect idea as to a relative importance of these subjects in English prose literature. Even so far as the student is concerned, the aim is not single. As, however, in literary criticism the appeal is almost entirely to the intellect, while the *characteristics* of an author's style are most clearly seen when he is most deeply moved—when the emotional qualities are noticeably present in his style—Prof. GARNETT's secondary purpose is somewhat antagonistic to his primary one. The paucity of extracts showing our deeper, more earnest, more impassioned prose, as we find it in the older divines, in RALEIGH, in BURKE, in the great orators, in DE QUINCEY, in CARLYLE, and in RUSKIN, is a grave defect in the book. Mr. SAINTSBURY lessened the value of his work by selecting extracts less illustrative of the general style of the authors represented than of the particular hobby he at that time happened to be riding; Prof. GARNETT has lessened the value of his by attempting to make it at the same time an anthology of literary criticism.

In spite of these defects, however, to give the general reader a cursory view of the field of English prose, or the student material for illustrating the criticisms of his text-book, this volume is, after all, much the most serviceable compilation at present to be had.

But can such a book, however good, be successfully used with MINTO's Manual? Is not the compiler attempting the impossible? If I have read my MINTO aright, the chief recommendation of the conditions adopted in his work is, "that they recognise diversity of style according to the diversity of subject and purpose." How can this, one of the most important topics connected with the study of style, be illustrated by a single extract? How will Prof. GARNETT's book "enable the student to form some idea of the justness of the criticism" of MINTO on DE QUINCEY's pathos, humor, and sublimity; or on CARLYLE's cynicisms, use of personified abstractions, and vivid descriptions? The long extract on the "Comic Dramatists of the Restoration" may show the justice of MINTO's statement, that

MACAULAY "has left comparatively little literary criticism, and that little not at all valuable"; but what will the student know of the vivacious narratives, picturesque word-paintings, and series of real comparisons and antitheses with which MACAULAY'S name is inseparably connected?

As the thought that led to the making of this book—how best to utilize in class-room work the invaluable, but formal and dry treatise of Prof. MINTO?—is one that meets every teacher of English literature, it may not be out of place in this connection to give a brief account of the method that has been developed in this University, where MINTO'S book has been in use for nearly a decade. I feel free to speak of this, because, though I have been engaged in the work for several years, the system is in no sense mine, but owes whatever excellence it may possess to Profs. A. S. COOK and C. B. BRADLEY, neither of whom is at present at Berkeley.

Whether he is to pursue his studies further, or whether he is to leave college at the end of his Freshman year, the ability to read good prose easily, critically, and appreciatively, is surely the first acquisition that the student of English literature should obtain. To get this ability he must study not only the criteria by which style is to be judged, but also masterpieces of style to serve as "touchstones," to borrow Mr. ARNOLD'S significant expression. For many reasons the stylists first studied should be modern writers, and to three of the most important of these Part I of MINTO'S Manual gives a very full and valuable introduction. Having mastered Prof. MINTO'S terminology and method, the student takes up his account of the life, character, and opinions of DE QUINCY, supplementing it by the optional reading of PAGE, MASON, STEPHEN, HOGG, and other writers to whom he is referred by the instructor. After the account of the characteristics of DE QUINCEY'S style has been carefully studied, an idea of the criticisms is gained by critical reading in class of not less than three of DE QUINCEY'S most famous works. Those read during the term just closed were "The Confessions of an English Opium-Eater," "The English Mail-Coach," and "Joan of Arc." As even this

amount of reading was insufficient to show certain features of the author's style, those connected with his critical and expository papers, for instance, each student read, outside of the class, several essays selected from a list given by the instructor. Brief accounts of the essays read were prepared, and eight or ten of these papers read and commented on in class. At the close of the work every student had a good *first-hand* knowledge of the multifariousness of DE QUINCEY'S genius and the diversity of his style. The remainder of the first term was occupied with similar work with MACAULAY, the essays on MILTON, on BOSWELL'S 'Life of Johnson,' and "Warren Hastings" being the works read in class.

During the second term CARLYLE is studied in the same manner; the thoughtful, suggestive essays of GEORGE HENRY LEWES on "The Principles of Success in Literature," reprinted from the *Fortnightly Review* especially for the use of students, are carefully read in class; and modern writers not represented in the Manual are read and criticized according to the method of MINTO and the principles of LEWES. The writers selected vary from year to year; those studied last year were RUSKIN and ARNOLD. The student now being able to work independently, a list of twenty to thirty of our most prominent writers is given him, and the year's study closes with an account of the work and style of some writer studied outside of the class-room without guidance.

The second part of MINTO is not studied during the Freshman year. In an elective course in the Sophomore year it is studied in essentially the same manner, only the most prominent writers being considered. We have found, however, that students that do not elect this course make frequent reference in other English courses to the book whose method and worth they know so well.

It is evident that no volume of selections would answer our requirements. We should, however, welcome a series of accurately reprinted, carefully edited and annotated prose classics, in neat pamphlet form with wide margins for the students to fill with notes; and such a series it is understood that the publishers of this book have in preparation.

At present we are obliged to use the cheap and—unsatisfactory reprints, of Alden and Lovell, and those to which Prof. HENRY MORLEY is willing to lend his distinguished name; "books that are no books," 'badly printed on wretched paper, and swarming with misprints.

The course outlined is, to be sure, anything but play for either students or instructors; but I am confident that the results justify the time and effort spent upon it, and that many an alumnus looks back on "Freshman English" as one of the most valuable courses that he had in the University. And, after all, what CARLYLE says in regard to the making of worthy literature, is no less applicable to its serious, earnest study.

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PHONETICS.

A Primer of Phonetics by HENRY SWEET, A.M., PH.D. Oxford: The Clarendon Press, 1890. 8vo, pp. xi, 114.

It is a privilege to invite special attention to a book that comes from the hand of a master. The merits of Mr. SWEET'S 'Primer' are too well known to require any general comment, and the following remarks are offered solely in the hope of making a future edition of the excellent work more accessible to beginners in the science of phonetics, and consequently of increasing its use among American scholars. I have used the 'Primer' as the back ground for a series of lectures in general phonetics in the Johns Hopkins University, and most of the points touched upon below are those that have come up in the practical handling of the subject with students who had had no previous phonetic training. The statement of the leading facts of the science of phonetics in so limited a compass as that presented in the treatise before us must necessarily be succinct and leave much to be supplemented by the teacher in the way of explanation of the principles laid down, and of commentary on the scientific views represented in the text. It is these helps that I think may be rendered more profitable and suggestive to the uninitiated by giving, perhaps, a little more attention in the work

itself to certain minor details of presentation which I have ventured to note in the following remarks. The author's endeavor, as stated in the preface, "to make the present Primer as concise, definite, and practical as possible," has been admirably carried out for those who have some elementary notions of physiological phonetics, but for the inexperienced this very brevity of statement often proves a stumbling-block.

From one point of view, I regard the 'Primer' as the happiest effort that has ever been made in dealing with general scientific phonetics, namely, in the sound-notation, and I heartily endorse the sentiment expressed by the writer on this point, "that the path of progress lies through the Visible Speech Analysis." Leaving aside all discussion of the merits of the Bell system, as such, I am firmly convinced that we shall never arrive at a satisfactory notation for scientific purposes until we have adopted some kind of rigid symbolic representation of sound. The system here used, that is, the Bell symbols as a supplement to the Latin script, is not perfect; it is capable of great expansion and improvement, but, such as it is, it is infinitely preferable to any exclusive combinations of Latin, or other ordinary script. After having vainly tried for years to use different systems built up out of ordinary characters plus diacritics, I turned to the visible speech symbols, resolved to give them a fair and thorough trial. The result is that I could not now be induced to give them up for any other signs at present in vogue for scientific work. OTTO JESPERSEN'S 'Alphabetic Symbols'¹ stands at the head, to my way of thinking, of all systems of sound-notation drawn from the resources offered by ordinary script.

§ 17. Some modification of the language is here desirable. "Across the interior of the larynx" hardly denotes the relation of the vocal plates to each other; nor is the student likely to get a clear idea of the chord and cartilage glottis without some further explanation. That "the two glottises can be narrowed or

¹ OTTO JESPERSEN, 'The Articulations of Speech Sounds represented by means of Alphabetic Symbols.' Marburg in Hessen, Elwert, 1889.